

The principles of revision/of construction that are utilized by those who are interested in and capable of bringing into existence autonomous-aesthetic phenomena to bring into existence works of art can function either independently or in collaboration with each other not only on the presentational level but also on the representational level of the work of art. When harmony (achieved by the repetition of complete or partial similars) and balance (achieved by the balancing of similars or nonsimilars) for example are utilized in collaboration with each other by the creator of art works in organizing/unifying the materials of the art object those materials either possess or suggest patterned movement or rhythm. As is well known rhythm is established by the repetition of measured spatial or temporal units in which the materials in question (tones, shapes, lines, colors, syllables, words for example) are quantitatively (long-short, large-small) or qualitatively (accent-unaccent, emphasis-nonemphasis) distributed either in space or time--note that in most measures the balance is asymmetrical. If the repeated spatial or temporal measures/units are alike or only slightly different and if the pattern of those units/measures that is repeated is the same the rhythm is said to be regular/if the repeated measures/units are very different from each other and if the pattern of those units/measures that is repeated is not the same the rhythm is said to be irregular. Think about the work of art on the presentational level and think about poetry for example. Is not poetry distinguished from prose by its rhythms? Is not the study of versification concerned with the ways in which the poet uses recurrent sound patterns to create formal designs? Think for example about the various poetic meters (iamb, trochee, spondee, dactyl, anapest for example) which can be used in lines of verse of various lengths (monometer, dimeter, trimeter, tetrameter, pentameter, hexameter, heptameter, octameter for example) which in turn can be grouped into various rhyme schemes (couplets, tercets, terza rima, quatrains, numerous variations on four- five- six- seven- and eight-line stanzas, and so on) or in blank verse (iambic pentameter not broken into formal units) and know that all of those conventions and others can be utilized in the formalization of regular recurrent sound patterns (those regular metrical patterns are in practice often subordinated to the rhythmical movement required by the poet to express a particular thought/feeling for example reversals of expected stress in the formal accentual pattern can take place, syllables or feet can be added to lines of verse--